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PUBLIC SPEAKING.



BY
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Dedicated to My Leader
Sri. S. SATYAMURTHI

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PUBLISHER'S NOTE

This book contains the Summary of lectures delivered by Mr. T. Chengalvarayan, in the Intensive Training Series held by the Institute of Public Speaking Y. M. C. A. This summary will guide a person in the assimilation of use 'Art of Public Speaking' in all its aspects and attributes.

PUBLISHER.

INTRODUCTION.

Public speaking is an art. It can be acquired by devotional practice and for a divine purpose. The speaker must realise that his speech has a moral mission and he speaks for a noble purpose. It is therefore necessary that a speaker should purify his soul for every speech is the reflection of the splendour of the soul. In the absence of any such divine background, a speech is only a composition of words and collection of phrases. Character building is the fundamental requisite for a public speaker. Good character results in a good speech. It gives the moral majesty to the speech. The ennobling example of Mahatma Gandhi's must be a guide to every public speaker. Gandhiji derives force and felicity in his speech from the splendour of his shining soul. It casts a spell on the hearers. Lakhs long and linger to hear his speech. A speaker must take great care to perfect and cultivate his character. The sublimation of his character is projected before his speech.

There is yet another essential requisite, which relates to the intellectual equipment. Speech cannot come out of a vacuum. A speaker must have knowledge and his speech must be intellectually informative. Such a knowledge must be wide and embracing. From philosophy to politics he must have read. In fact, he must know something of everything.

With a moral background and an intellectual make-up, a speaker can proceed to study and practise the art of public speaking.

STRUCTURE.

A good speech is marked by logical coherence and definite sequence. Like a good musical composition a speech should be based on a definite structure. If we analyse a speech it would invariably contain a number of divisions. First, there would appear the Introduction. This is the opening of the speech. Introduction are of two kinds: one is introducing the occasion and the other is introducing the subject. If it is the occasion then it must not be one remotely connected with the subject proper. The introduction must be a preparation for the main subject that follows. If it is the introduction of the subject then it must be such that it relates to the subject of the evening. It may begin with a statement of something that surrounds the subject or one that may suitably be connected with the subject.

The introduction should be a short but fitting one suitable to the occasion and the length of the proposed speech. It must not cover half of the speech or the time allotted for the speech. In the Introduction, the speaker should try to picture the gravity of the subject if it were a solemn or important one, pointing out the consequences that would flow out of the contemplated step or a particular course of action. It is most important that a speaker must not apologise at the beginning for non-preparation. If he does, then the audience will be indifferent to his speech for the impression will be that the speaker is wasting their time in trying to say something which he has not prepared. The restlessness that follows among the audience will surely unnerve a beginner. So, even if a speaker has to speak without previous preparation, he must boldly face the audience and think that he is there to deliver a message

to the gathering. It is the confidence that he exhibits that go a long way to ensure his success as a speaker.

The subject should be opened in a nice way in the Introduction. But care should be taken not to throwout all points and carry it into a long-winded speech in the introduction itself.

The next stage after the Introduction is that of marshalling. By Marshalling it is meant the grouping of facts, points and views arranged in logical sequence. The arrangement should itself be in some order, say in the order of importance of the points, or in chronological order. These facts, points and views should be woven into the speech working them on a gradual ascending scale.

The next stage after the Marshalling is the stage of composition. In this stage the marshalled facts are composed into details, enlarging some ideas and explaining some views, pointing out some significant facts and thereby carrying the audience to the anti-climax stage.

Next to the composition stage, is the Anti-climax stage. This is the stage when the audience are taken to the highest pitch and therefore you reserve for this stage the dominant point or the point which you want to drive home and which will be the highlight of your whole speech.

But this stage cannot be prolonged since the audience cannot stand in that position for long. They must come down and it lies in the skill of the speaker to gradually bring them down like a parachute if he wants them to retain the effect or impression that his speech had created.

Next to the anti-climax stage is the Resolution stage. You resolve the several points, clear the issues and state in the form of conclusions. In this stage, the audience are gradually led to the closing of the speech. This should necessarily be a short one.

Then comes the Peroration stage which should be not merely a summary of the speech but should contain all impressive points, delivered with animation, sympathy and force. This should be such that it leaves an imprint on the minds of the audience of the high purpose of the speech or the cause that it advocates. It is generally in this stage that a nice oration is delivered which will catch the imagination of the audience and leave an enduring impression of the whole speech.

After the peroration, the closing of a speech follows. This is of many kinds. The closing speech gives a stirring call to the best instincts in man. It may be a dramatic close. The audience will be expecting to hear something more, but the speech will come to a close leaving the audience to yearn for something more of the speech. Generally the closing of a speech should contain the final call or appeal embodied in the speech, and it may with great advantage be closed with a striking quotation which will clinch the whole theme of the speech.

Therefore, the composition of a good speech should contain,—an introduction, marshalling, composition, anti-climax, resolution, peroration, and the closing of the speech.

It may be said that the structure of a speech is symmetrical one. It must be timed properly. Each stage

must be properly set. From stage to stage the transition must be imperceptible. The whole speech must have a liquid flow, like a swift stream on a fertile plain.

STYLE.

Style is the expression of a man's character, and as such, a speaker must adopt his own style, and not be enamoured of another's style which is foreign to his talents and genius. There is nothing as a standard style in Public Speaking. Generally the style must be very simple and the language and diction must flow on even ground. The simpler the language the more quickly will it strike in the minds of the audience. In order to give the speech a certain beauty of proportion, the speaker must absorb and adopt some of the literary and classical expressions in the language of the speech and introduce them in balancing his speech. This could be selected from standard books and Eminent speakers. For instance, in an English Speech the speaker can very well introduce some purple patches from Shakespeare, Shelley, Byron and other Scholars. This will give the audience the impression that you are speaking in a good style both in the manner and mode of your speech.

The style must be characterised by vivacity. The speech should not flow in prosaic diction but must sparkle with wit and felicity and for this, vivacious spirit is necessary. Along with this there must be a velocity in style. It must not be too slow and stragulating, but must flow evenly, rising occasionally to a rapid flow to secure the electrical effect. This should be associated with Amplitude in style. It should swing in oscillation according to the theme and the importance of the occasion. Then only would it touch the different chords of emotion and passion.

among the audience. To acquire such a style an aspirant should constantly practise by writing fine thoughts and recasting sentences. Along with this he should absorb some sentences of classical speakers like Burke. Such a style is meant to swing the audience this way and that way.

Again there must be Directness in style. It must not be long winding and spiral in ascent, for, the main object of a speech is not merely to strike the mind of the audience but to stick there as a lasting impression. The style must be marked with vigour. It must not be anaemic and apologetic. It must be soft as velvet to touch, but at the same time it must be strong as steel when it is bent. Such a style is possible only if there is emotion in the speech. Then there should also be gravity in style. It must be dignified, majestic and sublime. It must be short and sweet, marked by a vital vigour. For instance the style of Mahatma Gandhi is simple but at the same time arresting. The style of Pandit Jawaharlal Nehru is emotional, breathing fire and flame but at the same time it is classic and sparkling. Again the style must be Elastic. It must suit the varying conditions and occasions that necessitates the speech. For instance, the style in a law court differs from that in a legislature, and the style in a philosophical conference will differ from that at a public meeting.

The style must have a touch of Pathos. It must not be always vivacious. It should take account of the gravity of the situation that occasions the speech.

Finally, the force of personality and one's character is reflected in the style. This could be acquired by careful practice with the points stated above in view, and also by

listening to good speakers, who have the felicity of diction, and literary flavour with emotional vigour.

The personal identity of the speaker is imported in the speech with good theatrical effect.

The purpose of a speech determines the style that is to be adopted. In answering an opponent the style must be dignified. In handling a literary theme the style must be sublime, and in addressing the general public the style must be vivacious and humorous.

Style in a speech is therefore in its language and in its delivery. There is always an aggressive individuality in style. Each speaker must imprint his individuality in the style or else it will pass for imitation. Style has to be practised. There is a style in wielding a cricket bat. There is a style in hitting a volley or a tennis ball. There is a style in rendering a song. There is a style in a speech. A stylish speech has a greater effect than a bold speech.

GESTURES.

Gestures in speaking give life and vitality to the speech itself. The fundamental fact is that the speaker should be moved by animation, identifying himself with the subject on the one hand and the audience on the other. Now, what is meant by a Gesture? The answer is very simple. A gesture is a visible movement of some demonstrable part of the body, to express the various and varying phases of the speech. For example, the art of Bharatha Natyam is an encyclopedia of gestures. All the various phases, the emotions and the feelings appropriate to the occasion and suitable to the subject are displayed in an arresting manner.

It is in fact the door through which the audience are taken into the compelling animation of the speaker.

To cite a nearer example of gesture in speaking, if one wants to express 'that the whole world reposes its confidence on Reconstruction', the gesture will start by bringing round the two extended hands together to a point. Thus the important and demonstrable limbs are employed to emphasize the point to be driven home into the minds of the audience. By constant practice, such gestures will automatically and unconsciously come into operation whenever such ideas are sought to be expressed.

Now the question will be asked whether gestures are to be made at all occasions. The answer is that gestures are not to be employed always or else it will become hysterical or delirious expressions of the speaker and the audience will look at him with comic interest. Therefore the occasions when gestures are to be employed are very important. For instance, if the subject matter warrants, or if a specific emotion is to be emphasized in order to draw the greater attention of the audience then gestures are to be employed.

Even in expressing a gesture care should be taken, neither to overdo it, nor under-do it, but to do it in a just measure. It would be tolerable if it falls short of the standard than to overdo it and lose the whole effect of the speech.

The next question would naturally be what kind of gestures were to be employed? There are different kinds of gestures to suit the particular phase of the speech. First there is the Affirmative Gesture, which is adopted to assert a statement. For example when we make the statement that "Temple Entry alone will solve the problem of untoucha-

bility", the appropriate gesture is to close the palm of the right hand and bringing it down upon the opened left hand palm and slightly striking it.

The vulgar form of a similar gesture would be to strike the closed fist on the table. If the chairman on such an occasion is of a nervous kind he would show visible signs of excitement which would distract the attention of the audience from the main subject. Further by such table thumping there is the possibility of upsetting some of the things on the table to the consternation and amusement of the audience. So this should be avoided.

To give another example when we make the assertion that "this alone will save the situation" the gesture will be to extend the right hand and point out one opened finger to emphasize the fact.

The next kind of gesture is known as Interrogative Gesture. This gesture is slightly difficult than the previous one, since it involves changes in facial expression. The contours of the face should correspond with the movements of the limbs. For instance when we make the statement, "what has this Ministry done?" It is an interrogatory gesture. It is done by pointing out with one outstretched hand in the direction of distance.

The next gesture is called the Exclamatory Gesture. This gesture not only involves the contours of the face but particularly requires a surprised expression of the eyes, with a lifting of the eye-brows, along with the expression on the face with the opening of palms and hands and extending it. Such a gesture can be fittingly expressed in the statement, "How long am I to wait!"

The next gesture is termed the Pathetic gesture. It is an expression of a deep emotion of sorrow or sympathy and as such there must not be dramatic movements in the gestures. Whatever gesture is employed must move slowly and with an apparent movement of effort which will indicate the strong swaying emotion of the speaker or the occasion. For instance the gestures employed in a funeral oration is of that kind. It is important here to note that the eyes are not to be lifted. It must be downcast and drooping and the head must be slightly bent. For example in a condolence resolution which expresses the statement given below the appropriate pathos and heaviness of heart must be clearly visible. "We have lost the mother, but let us not lose the mother land". The above is when moving a condolence resolution at the death of Kasturba Gandhi. The pathos is of the very essence of the gesture. If related to the past then the pathos need not be so intense as it will be when it is related to the present or the immediate past. Mark Antony's orations pointing out at the dead body of Caesar in the market place is a classical example of this gesture.

The next gesture can be called Humorous gesture. This gesture has no specific rule unlike the previous ones. Any movement can be employed. It all depends on the humour you want to convey. But it is very important to note that the speaker should not laugh along with the audience, since the humour that he wants to create in the audience will be more due to the humorous gestures and movements of the speaker than the humorous subject which he purports to convey. At any event the speaker should not burst out into laughter but should gently smile as a lady does, by just a parting of lips and the smile beaming the

entire face and not confining it to the region of the mouth.

The next gesture is called the Rhetorical gesture. This gesture as its name indicates goes along with a flight of rhetoric. For example if a no-confidence motion is to be moved against the existing Ministry, the line that will be adopted will be like this.

This Ministry has not done this.

This Ministry has not reduced the taxes.

This Ministry has not relieved unemployment.

Thus repeat the failures of the Ministry in 3 or 4 instances and then proceed to state that what has been done by the Ministry in four or five instances has missed the mark. Thus bringing home to the audience that both in what the Ministry has done and in what it has failed to do, it brought nothing but chaos and confusion.

The point to note is that in a rhetorical gesture there is a combination of all kinds of gestures employed so as to ensure the rhetorical effect.

Apart from the gestures enumerated above there are particular gestures confined to particular regions. For instance the Facial gesture is one such important thing. The face should not be morose or sick nor should it appear to be angry or worried. Whatever be the private feelings or afflictions of the speaker it must not be carried to the platform. He should just carry an expression of smile on his face which would give just a sort of acquaintance with the audience. He must not smile too much nor express cynicism on entering the platform. If he wants to express sarcasm, slightly lift the head and tilt it on one side. Then the effect is achieved.

Remember that the eyes are the most expressive part of the body, and as such its expression has a decisive influence on the whole range of gestures and the entire subject of the speech which is sought to be conveyed to the audience. For instance in an affirmative gesture the eyes should look at the audience at a point. In an exclamatory gesture the eye balls are rolled to express surprise etc. In a pathetic gesture there is the drooping of eyes.

It is also equally important to note that in gestures relating to the body, the entire body should not be swayed and bent. Nor should it be a walking tour on the platform nor should the body be statue-like and inert. The two feet of the speaker should be planted firm but a little set apart one leg forward as against another. Which leg should be forward depends on the convenience and practice of the speaker. Anyway the feet should be only just a few inches apart. Only the hip portion and above it should be turned this way and that way. A popular example of such a movement lies in the oscillating table fan which slowly moves from one side to the other, stops a little and again resumes its movement.

So we come to the conclusion that gestures are nothing but the demonstrations of the varying pleasure of emotion of the speaker on the platform, and it should correspond with the particular emotion which is sought to be expressed, whether, Affirmative, Interrogative, Exclamatory, Pathetic Humorous, or Rhetorical gestures.

The facial gestures and movement of eyes play an important part, while the movement of the body gives a profound effect on the whole speech. If a speech is delivered with all the appropriate gestures even though it contains no

sense, yet it conveys an entertainment, and humour the audience in favour of the speaker. Hence the importance of gestures in public speaking.

To acquire good gestures in speaking, one must bear in mind all the points stated above and practise it ; to begin with before a suitable mirror for some time, so that, the gestures can be refined by looking at one's reflection in the mirror. If this is patiently done for one or two months then the speaker becomes a master in the employment of gestures to suit his speech, the occasion and the audience. The observation of Bharata Natyam or Abinayam will help a great deal. The Art of Abinayam is a commentary on gestures. Gestures are cultivated and maintained.

VOICE

In public speaking good voice is of the utmost importance. It can never be compensated by presentation, delivery, or gestures, which only tend to add lusture to the voice of the speaker. Therefore a melodious voice is the outstanding feature of a powerful public speaker. Even at the present day where microphones monopolise the public platforms voice culture to suit the peculiarities of microphone speaking is necessary, if the speaker wants to grip the interest of the audience. By a good voice is meant a full throated voice which will express the complete word or syllable or words without any mutilation in the process of delivery. This will be clearly noted whenever a speaker fails to convey in his speech the proper accent and emphasis and the correct pronunciation of the words that he uses.

Next in importance is that the voice should never sound harsh, but at least appear to be musical. Here

natural tone and individual physiology counts much but still great improvement of a poor voice is possible if there is meticulous observation and assiduous cultivation of a good voice. This was the case with some famous speakers and musicians of the continent, whose reputation was directly associated with their corrected voice. In addition to this, at the present time, there are some mechanical aids which are resorted to in correcting a defective voice.

The equipments and the aids of a good voice consists in the speaker himself, in observing some healthy tips enunciated by experienced public speakers. According to their advice before speaking, irrespective whether it is a long or short speech, too hot or too cold drink should not be taken since it clogs the tongue and arrests the free flow of words. If it is going to be a long speech, neither food nor drink should be taken immediately before it.

In addition to these tips "some dont's" for a public speaker are enjoined by experienced speakers. The first among these is that a speaker should never accept an engagement if he is suffering from cold or congestion of the throat. This is better than accepting it and start the speech with a bad throated apology. An aspirant should at least minimise smoking, if he cannot abandon the practice altogether. This will enrich a musical tone which is indispensible for an impressive speaker. Then, in-order to break some strains in the voice and expand its volume and variety, the speaker should address amidst noisy surroundings. This will, in addition to developing speaking powers around distracting surroundings, enhance the culture of voice improving it to mellowed and mellifluous musical tone which is the proud possession of a good speaker. Probably this was the reason that prompted

Demosthenes to address the turbulent sea from the sea-shore, which gave the illusion of a surging, restless crowd without the potentiality of doing any harm to the speaker which is inherent in a live gathering.

In taking a proper position before speaking, a speaker should not lift his head unduly but keep it in the ordinary vertical position and try to broaden the shoulders as often as possible which will facilitate a greater volume of breathing which in turn dispel a breathless and hasty speech.

The voice should extend and vary, according to the particular phase or circumstance of the speech. For instance if it is pathetic then the voice must be low and measured, but if it is congratulatory then it must be exuberant and generous. But the general rule will always be that there must be a variation in the intensity and volume of the voice, with a gradual rise and fall of speech thereof introducing modulation of voice. To give a mathematical simile for such modulation there should be a "parabolic rise in voice". As a matter of fact this gives personal assistance to the speaker himself in an imperceptible way, and it aids the expression of the psychological phase of the subject matter of the speech.

Further the volume and variety of a voice depends upon the age of the speaker himself. In youth it is a bit harsh but as they grow they gain a settled voice which continues for a decade or more. Then sets in old age and the consequent shivering voice. But, there are some rare exceptions of speakers who maintain a uniform voice throughout. But, even among these people the impress of old age is visible in the exhaustion of the voice after a

short time of their speech. Bepin chandra Pal is an inspiring example of a powerful speaker who maintained his dynamic voice uniformly, which impressed even a casual hearer with the energy in the man.

Maintenance of a good and upright character is of the utmost importance to a public speaker. Experienced doctors have emphasized the close correlation between a good voice and a sound constitution. We also find that many budding musicians and promising talents fail fatally after their initial success. This only corroborates the statement given above that a sound character is a prerequisite to a popular speaker.

Some people cannot speak in a sustained voice for sometime. They get caught in the middle which prevents a free speech. If this is not a congenital disorder it could be checked and controlled by gargling the mouth with some palliatives just before speaking.

A good voice is an invaluable asset to a speaker. Even Mr. Edmund Burke who was an orator of no mean repute, suffered from an ugly voice and thus earned the nickname, that his speech is a "Dinner Bell," for the Parliamentarians of the day.

In this respect he is unlike Messrs. Fox, Sheridan, Gladstone and some others who were powerful orators with a voice to match the flow of their oratory.

Voice therefore is a necessity to give effect to the speech. Modulation of voice relieves the monotony and produces an entertaining effect. Voice must be cultivated and cultured ; it must be thrilling ; it must be complete.

RHETORIC

8. One of the aspects of effective public speaking is Rhetoric. Rhetoric is expressing an idea in different way with increased shade of importance and interest. It is the artistic mould in which one central idea is cast in attractive and arresting forms. The familiar form of rhetoric is the swearing of a witness before court. "I say the truth, the whole truth and nothing but truth." The idea is the swearing to state the truth, which is compressed in this fashion. Rhetoric is the statement of a fact over and again for the purpose of emphasising and underlying the importance of it.

1. The use of Rhetoric is to be very well regulated. The place and purpose of Rhetoric has to be fully mastered. Frequent resort to rhetorical expression will betray artificiality in the speech. It must be well timed and properly placed.

There are different classifications of Rhetoric and the classification is based on the purpose to which it is sought to be employed.

There is the Affirmative Rhetoric wherein repetition is resorted to for emphasis. Each sentence gets increased weight as the speech moves on. For example, a speaker says "India wants to be free." This may be rhetorically recast as follows: India "*desires* to be free" India *determines* to be free." "India is *destined* to be free." These sentences convey the one idea of Indian freedom, but in different shades of intensity. There is a vague feeling first which is intensified into a desire. The desire is sublimated to a determination and the determination is elevated to a destiny which is inescapable.

There is the Interrogative Rhetoric. This is a series of imposing questions in order to create a suspense among the audience. For example, in defending the policy of a Ministry, it may be stated as follows:—

“Who will oppose the policy of prohibition which brought solace to the poor?”

“Who will oppose the Educational policy which has brought light to the poor?”

“Who will oppose the Textile policy which has protected the cottage industry?”

“Who will oppose the Khadi policy which has clothed the naked poor?”

These interrogations raising the defence for the Ministry will produce a stunning effect upon the audience. The question is the defence of ministerial policy. It is stated in so many ways.

The third class of rhetoric is known as Exclamatory rhetoric. This is intended to show a surprise or astonishment over a certain policy or action with the object of either ridiculing or refuting. But it is necessary to bear in mind the context of the speech. For example, it may be stated as follows :

“Mr. has stated that he and his party would solve the problem of unemployment. Yes, he will solve the problem. He opposes the opening of new textile mills — *he solves the problem of unemployment!*”

He will not interfere in Trade disputes — *he solves the problem of unemployment!!*

He will not vote for large-scale industrialisation - *he solves the problem of unemployment!!!*

The fourth kind is called the spiral Rhetoric. That is to say the sentences will be winding and winding round a central idea. Burke concluded one of his addresses thus :

Applaud us when we run, console us when we fall and cheer us when we recover. The central idea is-support and sympathy.

A vote for the Congress is a vote for freedom. A vote for the Congress is a vote for progress. A vote for the Congress is a vote for peace.....

In this form, the central idea is worked up to a climax leaving the audience spell bound. One dominant note runs throughout the speech.

It is necessary to bear in mind the proper use of rhetoric. If it is resorted to frequently, it becomes theatrical. There are two occasions when rhetoric must be resorted to. One is subjective and the other is objective. The subjective occasion is when you want to drive home the idea. It is an emphasis of the subject in its fundamental form. The objective occasion is when you find the audience are becoming dull and dozy. If rhetoric is resorted to at this stage it whips the flagging interest of the audience and act, as stimulating tonic in attending and following the speech.

How to acquire this rhetoric flourish. One must write and rewrite number of times before a perfect symmetrical rhetoric is produced. The central idea must be written and it must be casted in different sentences with increasing shade of importance and interest. In casting and recasting

sentences, it is very important to use proper and appropriate words which are simple and short. Bombastic words ill-suit in a rhetorical form. The sentences must be short, simple and swift.

In order to eliminate all traces of artificiality in the use of Rhetoric and import a natural loveliness and grace in the speech, there must be intense feeling behind the speech. The result of intense feeling is really remarkable. It casts a spell on the audience.

Rhetoric is the enervating element in a public speech. Its construction is as important as its context must be appropriate. Given intense feeling and all the animation of heart over the subject matter of the speech, Rhetoric falls in its proper position and enhances the effect of the speech and endears the speaker to the audience.

PSYCHOLOGY OF AUDIENCE

A knowledge of the Psychology of the Audience is of the utmost importance in public speaking. Good matter, able presentation with the best of emotion, style, gesture and rhetoric only help the success of a speech provided they are tempered with an intuitive understanding of the audience, their expectations, aspirations and ideals. Public speaking is one of the few subjects wherein the human element, human interest, and human knowledge plays a dominant part. In fact a speech delivered is the joint product of the inspired speaker and his receptive audience. Therefore a good speaker must understand and master the psychology of audience, so that, his speech could be adapted to the audience or the audience prepared to receive a particular speech. Otherwise even a marvellous speech will fall flat, if not provoke hostility among the audience.

The speaker should be in a position to feel the pulse of the audience as it were, and diagnose the particular mood or phase of the audience, before he addresses.

The psychology are classified into different kinds according to the nature in which an audience finds itself at different times. For instance there is the (1) psychology of familiarity. In this case the speaker being a fairly frequent visitor of certain meetings and audience, is recognised by the people as soon as he enters amidst them. This psychology of familiarity at times develops into such a personal identity between the speaker and the Audience, that they become blind to the faults of the speaker and blind to his merits. So this psychology has its own tempting advantages which a speaker would do well to cultivate.

(2) The next psychology is known as the psychology of Homeliness. In this the speaker has more personal intimacy with the group of audience, who share with him in common, certain kinds of thinking, entertaining certain opinions, and feelings together with some common ideas which creates a homely atmosphere of identical interests. For example a Congressman in a Congress group is assured of his reception. This psychology helps the speaker to consolidate his views and gain courage for his convictions amidst a sympathetic audience of his own kind.

(3) The third kind of psychology is termed Hostile Psychology. This can be divided into two kinds. In the first case the hostility of the audience against the speaker or his policy or view—point is previously known. In the second case this hostility is not known previously, but only manifests during the speech itself. An effective way of tackling these situations must be to have tact, courage, and

confidence in himself, which creates a profound impression even among the hostile group. If the hostility is previously intimated to the speaker, that knowledge greatly depresses him, but instead of giving way to dejection he must devise a method of his own to meet the audience on their own ground. In such a situation the speaker must not trot out an apology for his inability to face the audience, which is fatal to his future as a speaker. But, instead, he should imagine what would be the line of attack of the hostile people, and soon he would realise that they would attack some of his views or convictions or policies. So by anticipating the probable questions, he could go prepared to the meeting and tackle the audience. It would be better to open his speech with an apology for his delay, though actually there was no delay, and thanking the audience for their patience and forbearance. Then, he could add that he was there just to say a few words on such and such subject or Policy, and promise the audience that at the end of the meeting he is prepared to answer any questions that might be put by the audience, with the best of his knowledge, information and belief. This would to a great extent disarm the audience for the time being, and prepare them to give a patient hearing to the speaker. Another tactics that could be adopted in conjunction with the previous one, or independent of it is going round the audience before proceeding to speak. This would undoubtedly create a stir provided the speaker is somewhat prominent and known to many, and provided he carries this movement among the audience with tact and an apparent innocence. The psychology of hostility of the audience, must suggest a counter balancing psychology of the speaker, so that the one is offset by the other leaving a favourable audience, or at least a harmless audience. In

order to aid this process the speaker must adopt some devices in his speech. For instance the speaker could ostensibly criticise the organisers for bad lighting or ventilation or microphone arrangement. Then he could bye-pass the conflicting issues by a flight of rhetoric or a chain of arguments addressing the emotions of the audience, thereby confusing controversial issues, and leave them in a state where the audience are doubtful of their own stand, or unable to counterpoise or refute the contentions of the speaker over certain issues. The speaker should say that he was quite aware of the sacred sentiment of the thinking multitude for whom he had great regard, and he would endeavour to understand their view point, that he had heard their explanation and interpretation, but that he would humbly submit his own views for consideration by the enlightened audience, without in any way disrespecting the views of those who differ from him. Thus, he should work up the emotion of the audience. Then he could say that he is pausing for five minutes to answer any questions or doubts or difficulties raised in the minds of the audience by his speech. Naturally, the questions would be few, and tactful and courteous answers could easily be given by an experienced speaker. In short, this is the conquest of the speaker's Psychology over the Psychology of the Audience, especially the hostile group. The important thing is to try to convert the audience to the speaker's views, touching in the process of non-controversial things first and slowly prepare them to his particular views. The audience can easily be hypnotised into the likes and the dislikes of the speaker.

But, if the speaker is not aware of the hostility of the audience previously, then the tip is to leave the topic under

discussion, and divert their attention to something else. For instance the speaker could say that he had forgot to tell them one incident which occurred that day or while he was on his way to the meeting, in which the audience would no doubt be interested. Then proceed to narrate the incident and thus coverup the delicate ground of controversy. Thus, the speaker should digress from the main topic, and indulge in a short story or anecdote or take up an ideal for exposition.

(4) Then we come to the fourth kind of psychology known as Applauding Psychology. In this psychology, generally, a popular speaker has mobile audience of admirers, who will invariably be present wherever the speaker addresses. They create a friendly atmosphere. A tip can be taken though it is vulgar, that it is advantageous for the speaker to take 4 or 5 of his friends to the meeting and place them in strategic positions, so that at regular intervals, they will give a lead in applauding the speech, by clapping their hands or crying "hear, hear," which will make the rest of the audience to follow them, impressing them at the same time, that the speaker was probably a well known figure whom they were fortunate to hear that evening. In this way the speaker can ensure a good reception from the audience. In addition to this positive help given by such admiring followers they act as a negative check to the hostile group of people in the audience, thereby, dividing the audience into two camps of well balanced rivals, or keep them in a fluid state, so that concerted action by the audience is made impossible.

(5). Then, the fifth kind of psychology is known as the Psychology of suspense mood of Audience. This generally happens when the audience anxiously wait to hear a

distinguished speaker to address them. Then it is important that the speaker who introduces the distinguished visitor, must finish in a few words of introduction and present the visitor to the audience. Otherwise, even though the speaker is a well recognised leader, the audience will become restless on that occasion, which at other times they do not exhibit. So, this is the suspense psychology of the audience which must be clearly noted and respected. Again, when there are some specially invited people to address the meeting, the speaker should hasten to introduce them to the audience, and give the whole time for them to address the gathering. Similarly, when there are many speakers scheduled to speak that evening, the same psychology applies, and it is important not to tire them by a lengthy speech.

(6). Then, the sixth is known as the critical psychology of the audience. This applies to a gathering of intelligentia or scholars, and more especially to college audience, where the gathering critically observe everything pertaining to the speaker,—his dress, behaviour, gait, voice, mannerisms etc except the speech itself. So, the speaker must suitably adjust himself to leave the best impression among such an audience.

(7). The seventh can be termed as the psychology of sex in audience. If the audience is a mixed gathering or a gathering of only one particular sex, and the speaker belongs to the other sex, then he is placed in an embarrassing position. In such cases he must strike a just balance between indifference and attention. In addition, the speaker must be more careful about the words and similes that he uses. For instance, he must avoid words like

miscarriage, abortion, prostitution etc. Hence the observance of this psychology is important,

(8). The eighth and the last is known as the psychology of superiority of audience. By this is meant; that due to the position of the audience, they expect from the speaker, caution, consideration, measured and methodical respect of their feelings and importance, in his address to them. For example, even though all the members in the committee on Fundamental Rights of the Constituent Assembly are not so well learned, as some among them, yet even the experts therein, must show a marked regard to the opinions, feelings and individual expressions of the committee, and not brush aside the views of some members.

After learning the various kinds of Psychology of Audience, we come to the next question, of how to get mastery over it. This is possible only through addressing a number of meetings over a long period, which will give the practical guidance in balancing one's speech to the audience or the occasion.

There is also one psychology known as personal psychology which must be well noted. This is achieved if the speaker will note the fundamental identity of himself with the audience over a given thing. If they enjoy, feel and hold identical views a psychology of personal relationship is maintained.

In addition to the foregoing, there are some mechanical tips which are well worth practice. If the speaker sits on a dais then he should show a smiling countenance, and not put up a serious face. He should salute some one

known in the audience, though that man fails to recognise the speaker, or respond to this gesture of courtesy. Then, the speaker could enquire the welfare of someone there, either through speaking, or by gesture, and just wink at another person, or show his familiarity with him. Though some of these are vulgar tips, yet it works remarkably among the audience, for they feel, that the Speaker is widely known, and that he is of a kindly, enquiring disposition.

In conclusion, it must be noted, that a speaker must be animated by noble motives and high ideals, and he expresses the same, through the purity of his soul, the strength of his conviction, the morality of his cause and the devotion to his ideal, and these must be reflected in the noble personality of the speaker, who should work for the public good, utilising his talents for the common man in his own way as a humble but just speaker.

PERORATION.

A speech has a beginning and an end. The beginning has to be bright and the end ennobling. Much depends upon the finishing touch to a speech. The closing phase of a speech must be a brief summary of the highlights of the speech, delivered with ease and eloquence. It must not be a mere recapitulation of several points stressed during the course of the speech. The whole summary must be woven in a nice texture with cross threads of animation, vigour and vitality. Such a closing-down of a speech is called peroration. The essence of Peroration is intense feeling and noble expression. The speaker must lift up the audience in ennobling flights of high idealism, or noble thought or daring action. In fact, here is the chance for the speaker to play upon the emotion of the audience. During this stage

the speaker must compose himself in proper spirits. He must adjust his posture, clear his voice, prepare his gestures and work up his feelings. Then the peroration begins with magnificent accents, flowing rhythmically and rhetorically one sentence after another in measured periods, one idea after another, one declamation after one, till the whole content of the speech is delivered in a focus.

There are some pitfalls you must avoid in this stage. You must not laugh or be light-hearted. You must not be flippant or faulty. You must not be angry or annoyed. You must not be insulting or irritating. On the other hand, the speaker must be calm and corrected, strong and sweet, courteous and compelling, vigorous and vivacious.

It is usual to end the peroration in a poetic quotation, or a classic saying and the ending words must be ringing like church bells and the stop must be easy and expected. In more cases a sudden stop dramatically made will add greater animations.

A gradual landing will give a relief to the audience. A stirring call, a passionate appeal, a reasoned argument, delivered in arresting accents,—all in a magnificent mixture produce the peroration. When the speaker ends his speech in a peroration, the audience will be fixed to their seats and only after a pause, they will rise from their seats. Such indeed is the magic spell that a peroration properly delivered will produce.

OCCASIONS

A speech is very much conditioned by the occasion. There is no standardisation in a speech. It must suit the

occasion. A speaker has clearly to understand the occasion before he fashions his speech.

An election speech is the most exacting and exciting. It must be delivered with warmth, force, and friendliness. It must be persuasive--yet powerful, sweet,--yet stong, humorous--yet decent, emotional--yet logical. It need not be very learned or academic. But at the same time, it must be informative and inspiring.

A speech on the floor of the Legislature must have certain particular features. It must be learned, argumentative, illustrative statistical, simple, and stern. The speaker must exhibit intimate knowledge and intense preparation. He must be quick, concise and complete in his delivery. He must hold the audience throughout his speech. He must be prepared for interruptions, points of order and other parliamentary interjections. The speaker must receive them cheerfully and recover quickly.

A speech before committee gatherings must be characterised by deep study and detailed discretion. The speaker must exhibit thorough knowledge of the subject. He must be analytical and critical. He must expound the idea, suggest the situations. He must argue and convince. He must shift evidence on both sides and strike a middle path.

A speech before conferences must be general and be in the nature of a survey. The speaker must take a wide range for his speech and deliver the speech with the majesty of a message. The speaker must deliver new ideas and fresh plans. It must be in the nature of a propaganda, convincing the followers and crushing the opponents.

An after dinner speech must be light, humorous and entertaining. It requires a special practice for delivering past prandial speech. The speaker must be bubbling with wit and sparkling with humour. The speech must be punctuated with laughter. He must refer to the deliciousness of the dishes, the hospitality of the host, a gentle tribute to the hostess, a word about the splendid arrangements, a reference to the distinguished gathering. In fact, all the references which can humour the audience can be made. But some of the most important pronouncements are made in after dinner speeches. At that stage the speaker can deliver in a serious tone. But he must not long dwell on serious expression. He must take a quick return to humorous vein.

On funeral occasions, the speech must be closed in simple style delivered in measured slow spaces with no rhetorical flourish or ornamental style. The speaker must refer to the greatness of the deceased and end in consoling the gathering with special reference to the members of the bereaved family. Whenever the funeral orations are delivered before the pyre of the deceased who has been a great and noble leader, the speaker can indulge in some declamation. For example, he can say: "Out of these ashes will emerge a new race of men who will take up the challenge and carry on the struggle until victory is achieved". It will create a grim determination in the minds of the hearers. It is needless to state that all humour, wit, sarcasm must be avoided.

A speaker before a gathering of ladies must take special care about his style, his choice of similes, his own dress, his gestures. In fact, he must be 'all careful'. He must

not fix his eyes on any one side. He must take a general
view.

Thus every speech has to suit the occasion. There
should not be one uniform style. The speaker has to study
the nature of the occasion and accordingly cast his speech.